



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

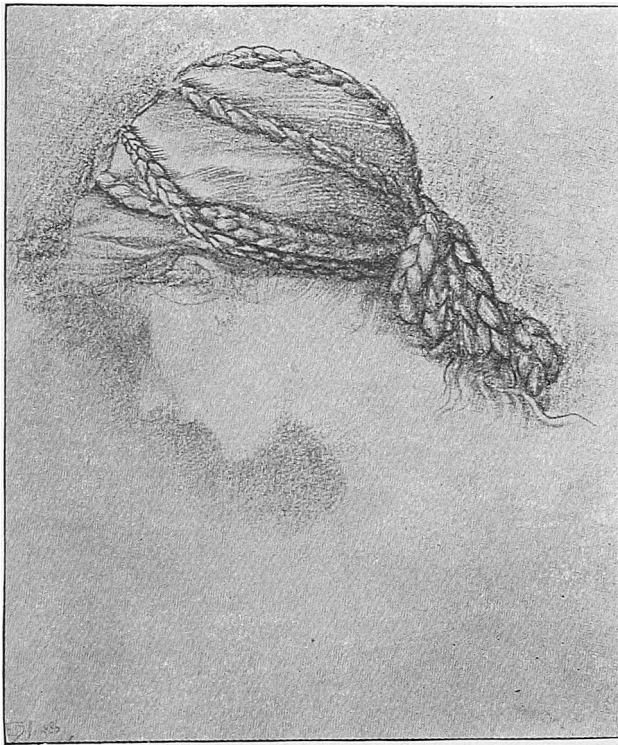
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

other numberless parts and details of his compositions, has given him a command over himself which enables him to use to fullest advantage all that is best in his capacity.

Picture-painting has with him long ceased to be a mere matter of conventionalizing certain delightful but unrealizable intentions; it has instead become the channel through which he can make plain to others the fancies which fill his mind.

The multiplicity of the processes which he employs to secure this perfecting of the details might well seem surprising to anyone who did not understand the spirit in which he works. The stages through which one of his canvases passes between the first setting out of the pictorial idea and the final completion of the entire work, are unusually numerous, and are as often as not spread over many years.



PENCIL STUDY OF HEAD FOR "THE BRIAR ROSE."  
BY SIR E. BURNE-JONES.

At first the picture takes form merely as a slight suggestion, a note in black and white, which expresses only the motive and subject, and commits the artist to nothing only the general arrangement. From this, however, is constructed a full-sized cartoon in color, and with all the various essential parts of the picture set out in proper relation, so that the effect of the whole composition may be easily appreciated. Then follows the stage in which the projected picture is made or marred, the stage during which every figure and face, every foot and hand, all the draperies and costumes, and even the backgrounds and odd accessories, are studied from Nature and recorded over and over again, until any doubt which the artist may feel is set at rest. Not till then does he begin to deal with his design upon the canvas or to paint any part of it.

He keeps beside him while he is at work these studies upon which he has expended so much care; and it is

from them, with frequent references to life itself, that the picture is really completed. The method is sound because it provides for the proper acquiring of all the information needed during the process of painting, and it guards against danger that the artist may, by the way of experiment, be injudicious enough to try new effects and changes at the risk of destroying what he has already set down.

His studies of draperies, figures, heads and limbs are more often done in pencil than in anything else, but he works also with freedom in many kinds of water-color, pastel, crayon, and even gold paint. In his use of lead-pencil he stands, however, almost alone, for the number of artists who employ habitually this medium for the expression of their ideas is now curiously small. He deals with it in the silver-point manner, working with fine lines, and aiming at subtle effects rather than at violent contrasts of light and shade; his best use of it is perhaps seen in the Beggar Maid drapery or in the series of large heads for the Sirens picture; but there are many other drawings which bear evidence almost as strongly to his mastery over this material. It lends itself admirably to the peculiar delicacy of line drawing and to the gentleness of definition which are the particular attributes of the method in which he handles his preliminary studies; and it seems well adapted to give him just that statement of essential facts which is required to make plain to him in his later painting the points that have to be most closely observed.

Just as he has trained himself to study those details which are most valuable to him all through his after work, so he seems to have learned to know by instinct in what technical form to clothe most usefully his observations. The medium he employs is as much a part of his scheme of practice as his selections of the subject-matter of his picture; and indeed this may be said to be characteristic of his whole working life. To keep the right congruity between motive and interpretation has ever been his aim, and not the least important of these means to an end has been his devotion to preliminaries.

#### DECORATIVE NOTES.

**I**N THE early fall, golden rod with purple asters combined for table decorations are wonderfully effective. In selecting these flowers, let the blossoms be of medium size, perfect in form, graduating in different tints. If a centrepiece is desired, the plain white is the most desirable. On this place a round mirror, with a glass jug of no particular color. In this stand a bunch of these fall flowers. As a table border, combine yellow, white and a touch of purple, with rosettes at each corner.

Although the Delft-room has been overdone, yet new effects constantly arise in decoration. In an out-of-town house quite removed from a large city, a clever home-maker devised for this place a successful plan. The walls were covered with plain blue denim, fastened with small tacks on the selvedge. This simple wall furnishing made an excellent background for a few prints in white and black. On the floor was a good-sized rug in Delft tints, bordered by a neat cream matting. At the windows were simple cheesecloth curtains, with a wide ruffle fluted and trimmed with a narrow lace.

As for floral decorations, geranium leaves in all their varieties form a charming border when combined, or can be arranged as a mound for the centre. Rose petals, tiny buds or any small blossom looks well if grouped in bunches or placed separately at equal distances.